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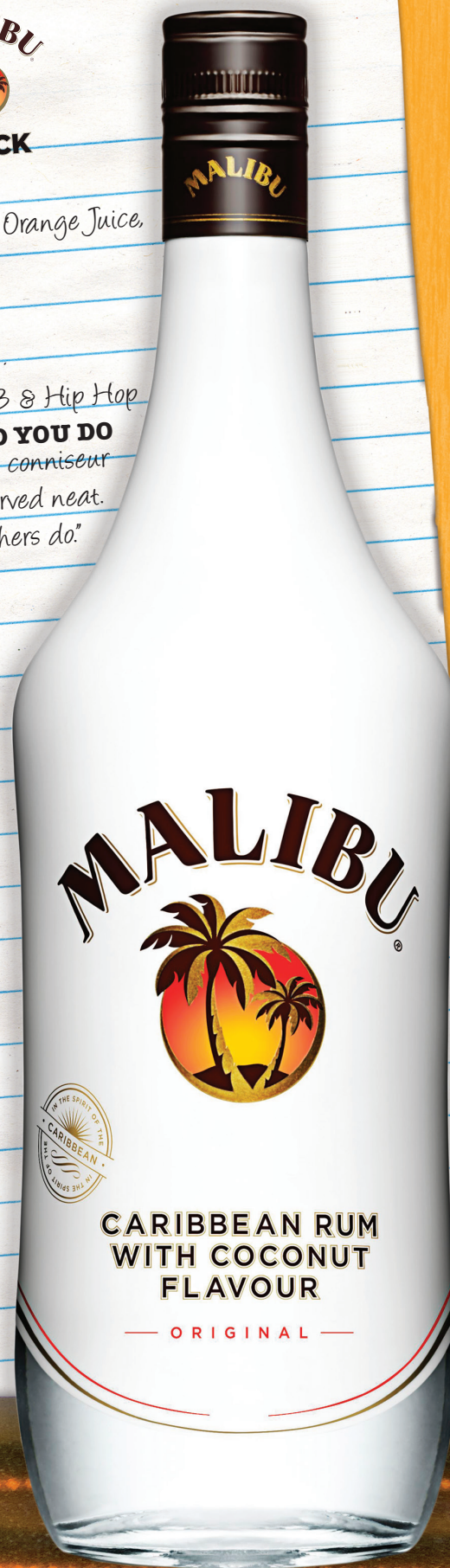
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people of Northeast's  
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[citypages.com/slideshows](http://citypages.com/slideshows)



DEB FREYTAG

## THE STAT SHEET

**38**

Percent of Minnesotans  
who give President Trump  
a positive rating

**1.5**

Percentage points  
by which Trump lost Minnesota  
in the 2016 election

**23**

Number of seats Democrats need  
to win to regain control of  
the U.S. House of Representatives

**151**

Percent that early voting  
in the primaries has increased  
from this time in 2016

## BUS STOPS

**WITH CHUNKS OF I-35W** in rubble and street closures spreading like a rash across the metro, a recent announcement from Metro Transit is going to sting. Effective immediately, the public transportation operator is suspending 67 bus trips on 40 of its routes in response to a driver shortage. Back in June, when major construction projects were just beginning to rankle commuters, Brian Funk, Metro Transit's director of bus operations, told the Star Tribune: "We are the solution. We are your stress reliever." Eek. Want to help? Study up for your commercial driver's license. The starting pay for a bus driver is almost \$20 an hour.

"Someone with  
'a problematic life'  
puts them at greater  
risk. Don't they have  
some kind of class  
at cop school that  
covers this?"

Londa Burns responds to "'She had a problematic life': Ex-cop admits he didn't work hard on rape claim" on [citypages.com](http://citypages.com)

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**'RUPAUL' STAR MAYHEM MILLER**  
says Minneapolis Uber driver  
refused him a ride in drag

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# THE WRONG RAPE VICTIM

An ex-cop's awful excuse for a case going cold

In the summer of 2015, Amber Mansfield filed a report with the Minneapolis Police Department. She told them she'd been beaten, choked, and raped by a man named Keith Washington.

Washington had been released from prison that spring as a Level 3 sex offender—considered the most dangerous and most likely to reoffend. By December, he would be charged with assaulting two women in Uptown on the same night. He was never questioned about raping Mansfield. She never heard anything from the police.

We now know why. Mansfield's case was never even assigned an investigator, as revealed in a collaborative podcast between WCCO and the Star Tribune, following the newspaper's statewide investigation into police responses to sexual assault.

Lt. Mike Sauro, a retired Minneapolis police officer, was in charge of the sex crimes unit when Mansfield filed her report. When asked on the podcast about why her case

was ignored, he was blunt.

"You know what, on the scale of victims, she's not at the top," Sauro said.

Mansfield had a few strikes against her, Sauro explained. She had battled addiction, and had a previous conviction of prostitution. In the past, he said, she had been romantically involved with her accused rapist.

"She's had a problematic life since she was 10, if not since she was born," Sauro said. "Sometimes victims have to take responsibility for their decisions and their actions."

The Minneapolis Police Department did not respond to requests for comment from City Pages.

"I read that quote and it was a shot straight through my heart," says Wendy Jones, executive director of the Minnesota Recovery Connection. Jones, who's in long-term recovery herself, says MRC routinely sees dismissive attitudes toward people with addiction, medically defined as a chronic disease, like asthma or diabetes.



Retired Minneapolis cop Mike Sauro says rape victims sometimes "have to take responsibility for their decisions."

JOEY MCLEISTER, STAR TRIBUNE

"We see this unconscious bias where people see a substance use disorder and treat it as an indicator of bad character," she said.

That bias plays into attackers' hands, says Leah Lutz, a specialist with the Minnesota Coalition Against Sexual Assault.

"They often target victims with vulnerabilities as a way to minimize their credibility in the criminal justice system," says Lutz.

Sauro's quote didn't surprise her. Her job at the St. Paul nonprofit is to help the criminal justice system better address sexual assault; she's currently trying to reshape how officers conduct interviews and perceive victims.

"We have to start believing them and start treating their cases as valid," Lutz says, rejecting the notion of a "scale of victims."

There are only those who receive help, she says, and those who don't. —HANNAH JONES



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# Admirable Racist

The self-interested limits of a Civil War veteran's soul

**T**homas Montgomery enlisted in the U.S. Army on August 12, 1862. Ten days later he was at war.

Montgomery was the son of Northern Irish Protestant farmers who settled in southern Minnesota when Thomas was 4. At 21, the precocious young Montgomery had his eye on a plot of 162 acres' worth of homestead land. He dropped that interest to answer the call to battle of the U.S.-Dakota War.

Montgomery's most dramatic involvement came after the hostilities.

In a letter that December, he invited his family to join him in Mankato to witness that "great day" of December 26, when the 38 convicted prisoners of war he'd been guarding—"murderers," he called them—were to be hanged in the public square.

In 1863, Montgomery shifted from one domestic conflict to another, as he and the Seventh Minnesota Regiment sailed from Fort Snelling to St. Louis to join Abraham Lincoln's Union Army. It was there Montgomery first encountered black men—freed slaves, enlisted men who "do good duty." Montgomery applied to command an all-black regiment, leaping in rank from corporal to lieutenant in the United States Colored Troops unit.

"Great changes will at times occur in a man's life," Montgomery wrote his family, "and undoubtedly it has in this instance in mine."

His experiences are documented in *The Children of Lincoln*, a book coming this fall by Augsburg professor Bill Green, the state's preeminent black historian. Green saw in Montgomery's prolific letter-writing "a treasure trove of insight into his value system."

Montgomery idolized Lincoln and believed in his cause, expressing pride in the men in his regiment who capably handled missions to capture "rebs."

They grew close, this white immigrant and his black charges. Montgomery dispatched one woman, Elizabeth "Lizzie" Estell, back to Minnesota to live with and work for his mother. In almost all of his letters home, Montgomery took care to state that Lizzie's husband, William, one of his men, was doing well, and missed her.

Men entrusted him with their lives and money, asking him to deliver modest savings to their families if they died. Scores did. In Louisiana, smallpox and other illness struck Montgomery's men down by the dozen.

Their superior met these tragedies coolly, speculating in letters whether there wasn't something wrong, some inner weakness, within the African race. (When a swath of whites had taken ill earlier in the war, Montgomery blamed the rain.)

And yet, as the war drew to an end in 1865, the lieutenant took seriously a proposal from Abner Tibbetts, a family friend tasked with distributing lands seized from the Dakota and Winnebago. He wondered: Would Montgomery's troops be interested

in homesteading some of the most fertile land in North America?

Montgomery's reply reflected their concerns. Was the land swampy or dry? Would they have access to timber for homebuilding, and the river for transporting goods? "I will hasten to send you names and money," wrote Montgomery, who said he wanted to "do all I can for them," with one condition. "I will not involve myself in any trouble."

And trouble there must have been, for the notion of settling dozens of decorated black veterans in Minnesota vanishes from the paper trail, Green writes, "as if the overture had never existed."

The historian can envision the source of resistance. When Minnesota rejected extending the vote to blacks that year, voters in Montgomery's Le Seur County fell against it three-to-one.

Meanwhile, the swings in Montgomery's character, from righteous to selfish, can leave a caring reader with vertigo. One moment he delights in black students at a Louisiana school—"one little girl... spelled a word of 21 syllables," he marveled—and dares defeated Confederates to start a race riot with his unit. ("We are prepared to give them a warm welcome.")

Another, he pulls the rug out from a plan to better the lives of his troops for generations.

Montgomery was "complicated," Green says, like the other subjects in his book, 19th-century progressives who embraced racial equality—and inevitably butted up



Mike Mullen

against the limits of their commitment.

Men like Montgomery "did these heroic things" on behalf of black people, Green says. "But he didn't seem to let their interests get in the way of his own."

In January 1867, Montgomery sailed home and soon married an English immigrant, a "proper lady." He formed a partnership with another white veteran, engaging in law, insurance, debt collection, and real estate, fulfilling the interest he'd put on hold. He profited from the purchase and sale of the land he once dangled in front of his soldiers.

Lizzie Estell's name never reappears in Montgomery's correspondence. Green suspects her husband died of illness, and that Montgomery's claims of his well-being were a ploy to keep Lizzie working for his mother. If he ever again considered the welfare of the people he'd nobly fought to free, there is no record of it.

But he was right. Great changes will at times occur in a man's life. Rarely do they occur in a man.

[mmullen@citypages.com](mailto:mmullen@citypages.com)

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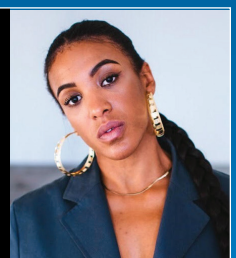




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BY JAY GABLER

**“Y**ou can’t leave your entire business model to chance,” says Dawn

Bentley while sitting in the Minnesota Fringe’s Grain Belt Studio office. “Even casinos don’t do that.... That doesn’t seem like a good business practice, to just throw some dice down and see what happens, or run the bingo cage.”

And yet, an everyone-gets-a-shot model has sustained the theater festival for a quarter-century. A rattling bingo cage has become the emblem of the Fringe’s approach: No matter who you are, your number has the same chance of getting called as anyone else’s.

The result is a festival where you never know what you’re going to get. That’s exactly what thousands of people love about the Fringe, but it comes at a cost: If the show is bad, attendees can end up confused, alienated, or just bored. Brilliant artists can be turned away in favor of total duds. Ensuring a diverse mix of shows is more difficult than in a juried festival.

“Quality is an issue that some audience members and some artists are concerned about,” says Bentley, who became the Minnesota Fringe’s executive director last year. “If we’re dedicated to the flagship program always being what it was, then quality is left to chance sometimes.”

Bentley and her staff swear they’re committed to a non-juried summer festival as the Fringe’s core program, but they’ve also started to add juried elements to the programming. This year a juried Family Fringe will take place simultaneously with the regular festival, and the Fringe is gradually extending its activities throughout the year in a curated fashion.

Jeff Larson, Bentley’s predecessor, didn’t take that tack. “I think it makes it more like other arts events,” he says about the new direction. “I always fought against the idea that we are an arts event. You can see this [debate] happening with other events like Northern Spark: Are we an arts event, or are we a big party? I was always on the ‘big party’ side of the Fringe.”

Change and controversy aren’t new to the Fringe, which has been a work-in-progress from the first festival in 1994. Fringe founder Bob McFadden was inspired by successful festivals he’d seen in Canada—themselves descendants of the original Edinburgh Festival Fringe—but Minnesota was always destined to be different.

American festivals don’t have the government subsidies their Canadian cousins can count on, and the Gopher State poses its own particular challenges: We don’t have an obvious central space for a performing arts festival to happen, and getting to a

# MINNESOTA FRINGE 2018

*After 25 years of lottery selections, breakthrough performances, and content controversy, the festival is on the edge of a new era*



ILLUSTRATION BY BANG SANGHO









JAY GILMAN

some theatergoers were getting bored.

"The thrill is gone," wrote the Star Tribune's Graydon Royce in 2012, arguing that it was time for the Fringe to evolve. "The organization fiercely defends the non-juried character of the festival and many theater folk say it's that unpredictability that gives it charm. Charm? I say suffocating hours during which I'm checking my pulse."

Taking the reins from Gillette in 2013, longtime Fringe employee Jeff Larson set out to lay the groundwork for growth by reducing the festival's administrative burden. Minnesota became the first Fringe festival to move to a wristband system: Instead of single tickets, attendees would buy day passes. Larson's hope was that the system would trim staff and reduce lines while simultaneously encouraging adventure. Once you had your ticket for the day, you might as well keep going to shows.

The system worked, to an extent. "My audience actually seemed a little bigger," says perpetual Fringe favorite Les Kurkendaal. "I remember talking to people who I didn't know, who had never seen my show before, who were like, 'I came to see my niece's show, but while I was here, I thought I would just take something else in.'"

However, the wristbands also sparked complaints by those who liked the single-ticket system, and it cut into the Fringe's bottom line. In 2015, the last year of the old system, box office revenue was \$411,799. By 2017, two years into the wristband system, revenue had dropped to \$302,843; an income cut of 26 percent, with attendance declining by just 8 percent. (This year, the Fringe will experiment with offering both day passes and single-show tickets.)

The event that would come to define Larson's tenure in the public eye, though, was the Fringe's 2016 decision to bar Sean Neely, whose ping-pong ball was picked but who declared that his show would be an

#### The balls that control the fate of each Fringe

explicitly pedophilia-themed monologue called *Having Sex with Children in My Brain*. According to Neely, Larson told him that "I can't afford the lawyers and insurance to protect the festival from liability and keep you out of jail."

Neely sued the festival, arguing that by disinviting him, it had reneged on its claims to be "uncurated" and "uncensored." Ultimately, Neely would present his show in 2017 with the content as promised but the title simply being *Sean Neely*. Though many Fringe-goers shook their heads in disgust, the performances went off without incident and Neely subsequently dropped his suit.

By that time, Larson was gone. He maintains that the lawsuit wasn't a factor in his decision to step down, and Bentley also downplays its significance. "It needed to be dealt with, and then it went away," says Bentley, "but I don't think it has any influence at all on the transition now."

Still, the incident fed into a debate about the future of Fringe. Had the festival reached the limits of its non-juried model? "It was such a catch-22," says Kurkendaal about the Neely suit. "On the one hand, I am not about censorship. I believe in having an unjuried festival. On the other hand, the subject matter that the guy was producing was pretty damn disturbing. It's a slippery slope. Once you censor one person, you've got to kind of censor everybody."

Bentley doesn't have the theater background that her predecessors had; she came from a successful tenure running the Art Shanty Projects. She believes the Fringe was looking for a fresh approach when she was hired. "I think they were ready for change," she says, "and I have a history that shows that I can make a change."

Under Bentley, the Fringe named Jay Gilman its artistic director—a title that would

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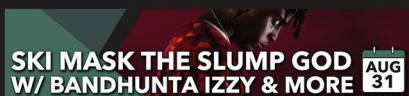
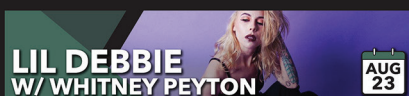
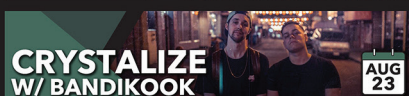


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RENEE JONES SCHNEIDER

be essentially meaningless if the Fringe did nothing but present a non-juried festival.

Gilman's responsibilities include "leading a juried curation process for our new festival, Family Fringe." Also, "we've launched a number of other new programs which are very exciting and include Fringe Presents, which is a one-off presentation series for artists; and a new program called Drafts & Draughts. That's a works-in-progress scratch series that this year took place at Surly Brewing.

"Those are all curated programs," Gilman continues, "and so in this role of artistic director, I'm helping to develop, conceive, and implement a method of curation that is still in line with the visions and values of us as a Fringe organization."

"The Fringe Festival will always be lottery-driven," says Bentley. "That is the heart of that beast, and that will never change—but by extending these programmatic opportunities, we can also get the word out to new artists that we are a fun festival to be a part of, that we're a viable festival if you're a touring artist."

Bentley and Gilman have braced themselves against potential criticism from Fringe purists. "I'm new, Jay's new, [the festival is] 25 years old," Bentley points out. "We'll probably be given a little bit of forgiveness if we do something drastic at this particular moment in time."

Indeed, most Fringers are taking an optimistic wait-and-see attitude. Seal, for example, a leading light of the old-school Fringe, is interested to see what's in store.

"I think it's probably a good idea," he says about the Family Fringe. "I also think it's a good idea to have stuff going around in the off-season. That develops talent, and it keeps [the Fringe's] profile up during the off-season to remind people that it's coming up. It's a great way to keep in touch with the audience."

The current organizational leaders' assurances that the core festival will remain unjuried reflect a widespread consensus among those invested in the

**Bollywood Dance Scene had a breakthrough hit in 2014 with *Hi! Hello! Namaste?***

festival: Whatever its challenges, the randomness of Fringe is what makes it great.

"I think it's absolutely essential. I would never have had any chance of becoming a popular performer in the Fringe if it had been juried when I started," wrote Joseph Scrimshaw, the former Minnesota Fringe star, in an email from his current home in Los Angeles. "Even very well-intentioned people and institutions can form an idea of what is good that locks out the potential for something to be good in a different, surprising way."

One of the Fringe's most inspiring recent success stories is Bollywood Dance Scene. "We had no idea what we were getting into," remembers company co-founder Divya Maiya about their decision to take the stage with a cast of amateur dance enthusiasts, over half of whom were immigrants. "We had no idea that we would have an audience like that, support like that. It was a shocker."

The company's 2014 show, *Hi! Hello! Namaste?*, was a huge hit, and its 2015 follow-up, *Spicy Masala Chai*, was even bigger: It may have been the best-selling show in any American Fringe festival, ever. Now, Bollywood shows at the Fringe are more common than *Harry Potter* parodies, Bollywood Dance Scene is a busy nonprofit, and Maiya is on the Fringe's board.

She also salutes the non-juried model, even though it meant her company didn't make the Fringe last year. "There was no way we would have gotten in if every year there were favorites getting in," she says. "It's a gamble, and we got in, and that's how we proved to ourselves that we could do something like this."

Without the ability to handpick a lineup, Fringe organizers have to rely on recruiting a diverse pool of applicants if they want the festival to come closer to reflecting its

community. It's been a constant challenge.

"I would love to see more people of color get involved with the Fringe festival," says Kurkendaal. Diversity lags, he notes, despite the fact that "the Fringe has, throughout the years, made all sorts of efforts to get people of color involved."

Although the Fringe has always been fundamentally non-juried, over the years there have been a wealth of tweaks and cheats. There have been sub-lotteries for groups like artists of color. The lotteries have been broken down by desired venue size. This year, the first 10 percent of spots were reserved for out-of-town artists. With every change has come a mix of excitement and trepidation.

"I remember the first year of the button," recalls Kurkendaal about the requirement, starting in 2003, that attendees purchase an annual Fringe button. "That was an uproar!" Ultimately, the button became a cherished tradition; even when the button requirement was waived in favor of day passes, the Fringe still sold buttons for fans to collect.

"I put people who complain about something like the Fringe changing into two categories," says Cooper. "One is, people who benefited from the status quo are not going to like change. That's human nature."

The second, she continues, comprises people who recognize a more subtle shift. "Different personalities get along with different personalities, and different artists appreciate different cultures when it comes to something as emotionally driven as the festival is."

Challenges and conflicts notwithstanding, the Fringe has played a crucial role in providing a platform for artists who haven't found that support elsewhere. "The Fringe and its lottery system has always been a great equalizer for getting queer content onstage, supporting it and helping it find an audience," wrote veteran Fringe artist and attendee Matthew A. Everett in an email. "To see myself reflected onstage is a powerful thing."

As the Fringe continues to reinvent itself, it now needs to do so as an established organization and a major cultural event. "When I first started," remembers Larson, "the Fringe was wilder. Nobody knew what was going to happen, and there was a feeling of danger and weirdness around. That's what I'd love to see come back, and I

don't know that you can do that once it's gotten this big."

"Conflict is always going to be at the core" of an unjuried theater festival, says frequent Fringe artist Phillip Andrew Bennett Low, "and that's not a bad thing. The fact that that conflict is happening is healthy and inevitable." □

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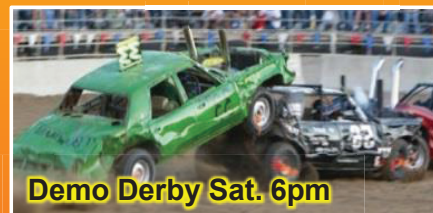
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ALMA GUZMAN

# IN THE NEIGHBORHOOD

Kim Bartmann banks on hyper-local community in a fast-casual world

BY HANNAH SAYLE

A few hours before your Friday night dinner plans come to fruition, you realize you haven't picked a place to eat yet.

You suggest Book Club. Your friend balks.

Did she misunderstand the evening's plans? Not that she hadn't read the book, because she definitely had... but what was the title again?

"It's the new Kim Bartmann restaurant," you say, and the name rolls off your tongue as easily as "burger" or "Italian."

Kim Bartmann has spent the past 25 years making herself a known entity in the world of Minneapolis eateries. Odds are, you've eaten in one or more of her restaurants, whether or not you were aware.

Bartmann is the queen of the neighbor-

hood restaurant, the maestro behind a litany of the city's mainstays: Bryant-Lake Bowl, Barbette, Red Stag Supperclub, Tiny Diner, Gigi's Cafe, Pat's Tap, the Bird, Bread and Pickle. She's also stepped in as a mentor or a management consultant in a handful of other places, including Kingfield's Kyatchi and Nighthawks, after chef Landon Schoenefeld unexpectedly bowed out in 2016.

Before you picture her diving into piles of gold ducats like a real-life Scrooge McDuck, consider the recent story by Twin Cities Business about Bartmann's empire. She reveals, candidly, that her operation is just breaking even, and that from 2015 to 2017, sales were down 15 percent. In today's world of fast-casual counter service, Bartmann's brand of dining out is taking it on the chin.

So why do it, then? Running restaurants is

## BOOK CLUB

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a notoriously difficult pursuit. Perhaps there's something altruistic about

Bartmann, this steward of neighborhood restaurants, keeping them alive because she knows how they keep neighborhoods alive.

Take Tiny Diner, the futuristic farm-meets-diner of south Minneapolis' Powderhorn neighborhood. Bartmann sized up the area's hippie roots and prescribed a hub of sustainability, complete with solar panels, an apiary, and a rooftop garden. A farmers market sprouts up in August and September, when special events include a visit with baby goats and a dog costume parade. Classes on organic farming, rain gardening, and permaculture are offered year-round. And, yes, there's a diner, with all-day breakfast and a happy hour and an array of burgers and salads.

For Uptown, Bartmann recently conjured a weekends-only champagne bar, Trapeze, serving a sort of reckless extravagance that befits its name. It's a sleek little nook that stretches alongside her French bistro, Barbette, with flickering candles, soft pillows,

and murals of giant trippy flowers against the peach walls. The scene entices loosened pocketbooks, but stumbling out an hour later, \$200 poorer and buzzing on champagne, you might well wonder how the market will bear such luxury. Will new condo denizens and lakeside residents flock for the cachet of a Jeroboam of Champagne for \$670? We wouldn't expect it in this frugal Midwestern state. Then again, Bartmann has spent a quarter-century learning how to read a crowd.

Which brings us to one of her most recent, though surely not her last, restaurant openings. In the former Cafe Maude space in southwest Minneapolis, Bartmann offers locals a concept far from the radical vibe of Tiny Diner and equally distinct from the indulgence of Trapeze. It's a casual spot, fit for family Saturday brunch or the post-work nosh, and, yes, your mom's book club could meet here over dinner.

Book Club bills its menu as California-inspired. We'd call it "Bartmann eclectic"; just different enough from her other concepts to feel new and just similar enough to appease less adventurous palates. To execute that balance of curious and comfortable, Bartmann has brought on Asher Miller, who once worked at Barbette, then for Wolfgang Puck, and then ran Andrew Zimmern's food truck operation. In keeping with the hyper-local theme, Miller is also a resident of the Armatage neighborhood.

The kitchen makes use of a woodfired grill and east Asian flavors to achieve West Coast in the Midwest. Of the more successful items, the grilled skewers in crispy tofu with a creamy spicy sauce (\$6), tender Balinese chicken thighs with notes of coconut and scallion (\$6), and lemon shrimp (\$8) make a nice array for sharing alongside a pre-dinner cocktail. (You can also get the excellently prepared Balinese half chicken as your main dish, one of the many healthier items on offer.) A whole sea bass also makes the menu, fried and served with nuoc cham, lemongrass pickles, lettuce cups, and brown rice. The mussels with dumplings come in a delightfully creamy green curry coconut broth you'll have to save for wetting your fries.

Vegetarians will appreciate salads that go beyond halfhearted vegetal appeasement: grilled eggplant and chickpeas with roasted tomatoes, golden raisins, and feta; kale and cabbage with candied walnuts, pickled carrots, parmesan, and lemon vinaigrette. Not that you should be satisfied by salads alone. One of our favorite dishes—and unexpectedly so—was the crispy cauliflower chi-



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## FOOD

michanga (\$12), a calorie splurge for the non-carnivorous set. Tiny cauliflower bits folded in creamy Jack cheese are stuffed into a fried shell, topped with a fan of avocado slices, and served on a bed of ruby red salsa. We ordered it on a lark, and now we can't forget it.

Other items are more straightforward—nothing to write home about or drive across town for, but worth the pitstop if you find yourself in the area. The burgers (\$13-\$14) are classic, the fries are skin-on, and hefty enough to scoop up a dollop of tarragon aioli. The fried chicken sandwich (\$12) displays Miller's capacity for extra crispy fried meats, though

**Bartmann has spent  
a quarter century  
learning how  
to read a crowd.**

the sweet and tangy white vinegar BBQ sauce was a one-note letdown, improved with a few dashes of Tabasco. The allium grilled cheese (\$12) with shallot, three kinds of onion, leek, and garlic, was fairly mild for all the pungent dragon breath it promised; get it with the tangy, rich tomato soup to add some punch.

In keeping with the neighborhood restaurant ethos of "something for everyone," the drinks menu welcomes your Chardonnay-sipping aunt, your mocktail-gulping pal, and your craft-beer snob co-worker. At happy hour, wine and taps get knocked down to \$5, select cocktails to \$6, and a smaller version of that chimichanga or a serving of fries will set you back only a fiver.

Service was attentive on every visit. At brunch during the World Cup, lamenting that we were missing the first half of a match, our server offered to reseal us near the dining room's only television. Once, when I snapped a photo of the dining room, a hostess appeared and handed me a card for a buy-one-get-one drink. She asked me to tag the restaurant if I shared any photos on social media.

I was unsettled by the suggestion, and the fact that she'd watched me take the photo. But I understood, too. We are all marketers these days—unpaid, usually, except in drink tickets—for businesses we like. The card meant more than a free drink. It meant: Keep us in your newsfeed if you want to keep us on your street. Even the neighborhood altruist needs to make a living. **CP**

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# A LIST

**SATURDAY** Laborial Day drinks its way through Northeast **P. 23**

**SUNDAY** Beer cocktails up their game at Palmer's **P. 25**

Shana Kaplow  
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share art at  
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WEDNESDAY 8.1

## THEATER

### TANYA SOLOMON: TRUTH ASSASSIN

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Amid her hosting duties for Force Majeure Vaudeville (an eclectic weekly showcase of dance, comedy, burlesque, and other performance arts), magician Tanya Solomon has perfected routines that combine deftly executed illusions with comedic rapport, leaving

audiences beguiled. She has gained a cult following that has grown far beyond her NYC stomping ground, and now she's taking her show on the road for a summer tour. At her stop at Bryant-Lake Bowl, ticketholders can expect to be amused and astonished by a spellbinding evening of inexplicable feats as Solomon demonstrates her mystifying skills. Best of all, audiences will be close enough to the action to confirm that the confounding acts have no strings attached. 7 p.m. \$10/\$12 at the door. 810 W. Lake St., Minneapolis;

612-825-3737. —BRAD RICHASON

## COMEDY

### KATE QUIGLEY

RICK BRONSON'S HOUSE OF COMEDY

Many comics start doing standup, then move to Los Angeles or New York City. Kate Quigley did things a little differently. "I was doing improv in Chicago," she explains. "I always enjoyed improv, but I always felt like I wanted to have more control over the jokes and what was happening on stage. So, when I moved to L.A., I thought, 'I'm going to try standup.'" Even though she had plenty of stage experience in a closely related field, she decided to take a class offered by comedian Jody Miller. "She's one of my best friends now." From there, she did standup as more of a hobby for two years before finally taking the plunge. Her improv experience still shows in her set, as it's peppered with characters and voices. "I'm also really self-deprecating on stage and I really feel like my material is more relatable to women," she adds. "Most girls come up to me after the show and are like, 'I think the same things.'" 16+. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$16-\$23. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

THURSDAY 8.2

## FESTIVAL/THEATER

### MINNESOTA FRINGE

VARIOUS LOCATIONS

A quarter-century ago, Bob McFadden bet that the Twin Cities was ready for a Fringe festival like the one he'd seen in Winnipeg. "It gave virtual unknowns a chance to be seen, and it gave people who hadn't seen a lot of theater a chance to see a great deal," he told the Star Tribune as he launched the Minnesota Fringe Festival with similar goals. That democratic ethos, accentuated by the fact that the festival is non-juried, has fueled the growth of the Minnesota Fringe into one of the country's largest. For its 25th year, though, the festival is scaling back geographically: There

won't be any performances in Uptown, with venues focused on hubs in the West Bank and northeast Minneapolis. The festival is also welcoming more out-of-town artists and launching a Family Fringe, "a concurrent juried festival championing multigenerational performances" at the Celtic Junction Arts Center. Despite the changes, the adventure of Fringing should remain fundamentally the same. You never know quite what you're going to get—and that's a good thing. See p. 9 for more on the fest. Plan your Fringe by checking out the schedule at [www.fringefestival.org](http://www.fringefestival.org). \$10 single show; \$19-\$25 day pass; \$220 VIP. **Through August 12 —JAY GABLER**

## COMEDY

### DAVE ATTELL

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Dave Attell is not only an influential standup comic. He's also hosted hilarious TV shows like *Insomniac*, *Comedy Underground*, and *Dave's Old Porn*, and he was a writer on the *Daily Show*, where he did commentaries. The years have been good to him, but he's feeling his age. "The days of booze and strippers are over," he told Conan O'Brien after hitting his 50s a few years back. However, he continues to keep it off-color. "My ballsack looks like a tent that no one knows how to fold up," he notes on how his body has been changing. Lately he's been mining material by observing friends, particularly those who have pets. "Cats are a gateway to hoarding," he says. It's dogs though, especially his roommate's, that fascinate him. "His dog is on Ambien because he has nightmares," he tells an audience. "How does that happen? They don't work, they just play and eat." 18+. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. \$27.75. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

FRIDAY 8.3

## FESTIVAL

### MINNESOTA FAN FUSION

SAINT PAUL RIVERCENTRE

Wizard World Comic Con isn't coming here this summer. But superfans in





UPTOWN ASSOCIATION

the Twin Cities still have options, as Minnesota Fan Fusion is stepping up its game in St. Paul this week. The multi-day festival, now in its second year, will offer all the things people love about cons: vendor and artist alleys, celeb talks, and cosplay galore. Famous people coming to town for photo-ops, fan meetups, and talks include Laurie Holden (*The Walking Dead*, *The Americans*), Dan Fogler (*Fantastic Beasts and Where to Find Them*), Summer Glau (*Firefly*, *Arrow*), Danielle Panabaker (*The Flash*), Ray Park (Darth Maul in the *Star Wars* prequels), and John Rhys-Davies (*Indiana Jones*, *Lord of the Rings*). Other happenings of note include an '80s dance party, fashion shows featuring steampunk and Disney looks (not on the same runway, unfortunately), a cosplay lip-sync battle, and trivia sessions for fans of *Rick and Morty*, *Harry Potter*, *Creepypasta*, and the world of Tolkien. Find tickets and the complete schedule at [minnesotafanfusion.com](http://minnesotafanfusion.com). 3 to 11:30 p.m. Friday; 10 a.m. to 11:30 p.m. Saturday; 10 a.m. to 5 p.m. Sunday. \$12-\$30 daily admission; \$40-\$45 weekend pass; \$150-\$175 VIP. 175 W. Kellogg Blvd., St. Paul; 651-265-4800. **Through Sunday —JESSICA ARMBRUSTER**

#### FESTIVAL

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UPTOWN MINNEAPOLIS

For the past 55 years, the Uptown Art Fair has been attracting huge crowds from near (south Minneapolis residents) and far (the outer ring 'burbs). Here you'll find over 350 artists from around the country working in just about every medium. There are pretty travel landscapes, creepy wax mannequins, giftable jewelry, and hypnotic kinetic sculptures. In between art diving there are plenty of kids' activities, food vendors, wine and beer gardens, and outdoor performances to check out. Find more info at [www.uptownminneapolis.com](http://www.uptownminneapolis.com).

Score a free bus pass to this event via [MetroTransit.org](http://MetroTransit.org). Noon to 8 p.m. Friday; 10 a.m. to 8 p.m. Saturday; 10 a.m. to 5 p.m. Sunday. Free. Hennepin Avenue, from 28th to 31st Streets, Minneapolis.

**Through Sunday —JESSICA ARMBRUSTER**

#### FILM

### A FISTFUL OF SPAGHETTI WESTERNS

TRYLON CINEMA

Moral ambiguity can sometimes be detected in early Hollywood westerns, but the distinction between hero and villain tends to be well defined, signified by such obvious cues as the color of a gunfighter's hat. Not so with spaghetti westerns, an offshoot that arose in the 1960s. While the nickname alludes to the genre's Italian origins, it might as well be describing the twisted plotlines in which anti-hero protagonists are just as liable to lie, steal, and murder—just for slightly better reasons than the villains. Rife with suspense, action, stunning choreography, and enthralling scores (often contributed by Ennio Morricone), the films achieve perfection on the big screen. Leading this pistol-packin' showcase at the Trylon is Sergio Leone's celebrated Clint Eastwood trilogy—*A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), and *The Good, the Bad and the Ugly* (1966)—as well as the director's epic masterwork *Once Upon a Time in the West* (1968). Sergio Corbucci, another revered director, is represented with cult favorite *Django* (1966) and the long overdue North American theatrical premiere of *The Great Silence* (1968). Revenge-steeped shootouts similarly propel the action of the series' three remaining films, *The Big Gundown* (1966), *Keoma* (1976), and *Cemetery without Crosses* (1969). Screenings are Fridays through Tuesdays, check [www.trylon.org](http://www.trylon.org) for showtimes. \$8. 3258 Minnehaha Ave. S., Minneapolis; 612-424-5468.

**Through August 28 —BRAD RICHASON**

## NORTHLAND VISIONS

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## FEATURED SHOWS



**FRI AUG 17**  
**THE DOLLOP**  
WITH DAVE ANTHONY AND GARETH REYNOLDS  
PANTAGES THEATRE \$30 / \$55 VIP / 7PM DOORS / ALL AGES



**SAT DEC 01**  
**PHOSPHORESCENT**  
WITH LIZ COOPER AND THE STAMPEDE  
FIRST AVENUE \$22 / \$25 / 8PM DOORS / 18+

## UP NEXT FIRST AVENUE MAINROOM



**AUG 02**  
GO 95.3 PRESENTS  
**PLAYBOI CARTI**  
WITH SHECK WES, DUWAP KAINE



**AUG 04**  
**FLIP PHONE XXL: SHORT SHORTS**  
CELEBRATING THE MUSIC FROM THE FLIP PHONE ERA "1997-2007"  
STARRING CHI CHI DEVAYNE (RUPAUL'S DRAG RACE ALL STARS)



**AUG 10**  
FIRST AVENUE AND TIIIIIIIP PRESENT  
**A TRIBUTE TO OUTKAST**



**AUG 11**  
89.3 THE CURRENT AND ELECTRIC FETUS PRESENT  
**TRANSMISSION PRESENTS: THE '80S**  
FEATURING DJ JAKE RUDH



**AUG 17**  
**2ND ANNUAL SHINE A LIGHT FOUNDATION CHARITY EVENT**  
WITH SHANE MARTIN BAND, ALEX ROSSI




**AUG 18**  
89.3 THE CURRENT PRESENTS  
**BAD BAD HATS**  
WITH SCRUNCHIES, JESSICA MANNING



**AUG 24**  
**BUMP N GRIND: SUMMER EDITION**



**AUG 25**  
SNOWTA PRESENTS  
**RUSKO**



**AUG 27**  
**STEEL PULSE AND TRIBAL SEEDS**  
WITH IYA TERRA



**AUG 29**  
SURLY BREWING PRESENTS  
**DINOSAUR JR.**



**AUG 31**  
**FOREVA EVA**  
THE WEDDING EVERYONE CAN CRASH  
FT. AL CHURCH'S ELECTRIC PARTY AUTHORITY



**SEP 01**  
93X PRESENTS  
**IMPALER, THE REGIME, DARE FORCE, AND KUBLAI KHAN**




**SEP 05**  
89.3 THE CURRENT PRESENTS  
**CAR SEAT HEADREST**  
WITH NAKED GIANTS



**SEP 07**  
**FIDLAR**  
A NORTH AMERICAN TOUR IN 2018  
WITH DILLY DALLY, NOBRO



**SEP 08**  
93X PRESENTS  
**FOZZY**  
THE JUDAS RISING TOUR  
WITH ADELITA'S WAY, STONE BROKEN, THE STIR



**SEP 13**  
**NEW POWER GENERATION**



**SEP 16**  
**WOLFMOTHER**



**SEP 17**  
**CAFÉ TACVBA**  
WITH THE MARÍAS



**SEP 20**  
**GIORGIO MORODER DJ SET**  
WITH DJ JAKE RUDH (TRANSMISSION), DJ GRANT MAYLAND (DARK ENERGY)



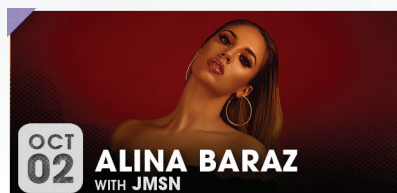
**SEP 21**  
**YOUR SMITH**  
(FKA CAROLINE SMITH) WITH BAUM



**SEP 27**  
**DARK STAR ORCHESTRA**



**SEP 29**  
**LUCERO**  
WITH BRENT COWLES



**OCT 02**  
**ALINA BARAZ**  
WITH JMSN




**OCT 03**  
GO 95.3 PRESENTS  
**DENZEL CURRY**  
TA1300 TOUR 2018

FOR MORE INFORMATION, FULL CALENDAR, AND TO PURCHASE TICKETS VISIT [FIRST-AVENUE.COM](http://FIRST-AVENUE.COM)  
COMPLETE LIST OF LOCAL TICKET OUTLETS AVAILABLE AT [FIRST-AVENUE.COM/OUTLETS](http://FIRST-AVENUE.COM/OUTLETS) | PURCHASE BY PHONE AT 1-800-514-3849



## UP NEXT PALACE THEATRE



**AUG 01**

**BEN HARPER & CHARLIE MUSSELWHITE**



**AUG 11**

**PUNCH BROTHERS**  
W/ MADISON CUNNINGHAM




**SEP 06**

**NEKO CASE**  
W/ THAO (of THE GET DOWN STAY DOWN)



**SEP 07**

**AN EVENING WITH DAWES: PASSWORDS TOUR**



**SEP 20+21**

**LEON BRIDGES**  
W/ KHRUANGBIN

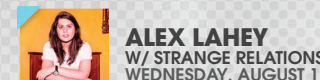


**SEP 28**

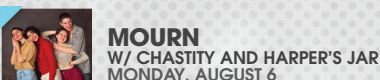
**GREENSKY BLUEGRASS**  
W/ GHOST LIGHT

## UP NEXT 7TH ST ENTRY

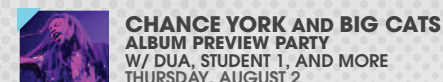
BEST CONCERT VENUE  
- CITY PAGES 2018



**ALEX LAHEY**  
W/ STRANGE RELATIONS  
WEDNESDAY, AUGUST 1



**MOURN**  
W/ CHASITY AND HARPER'S JAR  
MONDAY, AUGUST 6



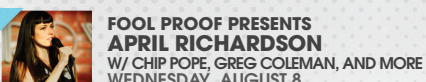
**CHANCE YORK AND BIG CATS**  
ALBUM PREVIEW PARTY  
W/ DUA, STUDENT 1, AND MORE  
THURSDAY, AUGUST 2



**CAROLINA STORY**  
W/ MARGOT  
TUESDAY, AUGUST 7



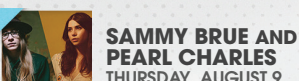
**JOHN DAVID & THE JERKS**  
VINYL RELEASE SHOW  
W/ MONICA LAPLANTE  
FRIDAY, AUGUST 3



**FOOL PROOF PRESENTS APRIL RICHARDSON**  
W/ CHIP POPE, GREG COLEMAN, AND MORE  
WEDNESDAY, AUGUST 8

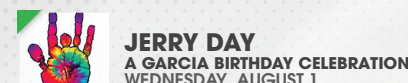


**THE TRONGONE BAND**  
W/ THOMPSON SPRINGS  
AND SLEEP STUDY  
SUNDAY, AUGUST 5

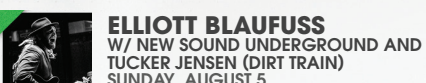


**SAMMY BRUE AND PEARL CHARLES**  
THURSDAY, AUGUST 9

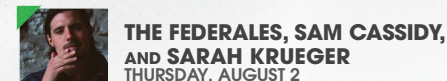
## UP NEXT TURF CLUB




**JERRY DAY**  
A GARCIA BIRTHDAY CELEBRATION  
WEDNESDAY, AUGUST 1



**ELLIOTT BLAUFUSS**  
W/ NEW SOUND UNDERGROUND AND TUCKER JENSEN (DIRT TRAIN)  
SUNDAY, AUGUST 5



**THE FEDERALES, SAM CASSIDY, AND SARAH KRUEGER**  
THURSDAY, AUGUST 2



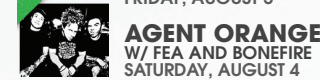
**KINKY FRIEDMAN**  
W/ JACK KLATT  
TUESDAY, AUGUST 7



**ADAM LEVY & THE COMING COLLAPSE**  
W/ THE KING JAMES VERSION, SPECIAL GUEST TBA  
FRIDAY, AUGUST 3



**THE FAMILY CREST**  
W/ WILKINSON JAMES  
WEDNESDAY, AUGUST 8




**AGENT ORANGE**  
W/ FEA AND BONEFIRE  
SATURDAY, AUGUST 4



**ZAC BROWN BAND FOUNDING MEMBER JOHN DRISKELL HOPKINS TRIO**  
FT. MIKE RIZZI, LEAH CALVERT, AND MORE  
THURSDAY, AUGUST 9

## UP NEXT OTHER VENUES



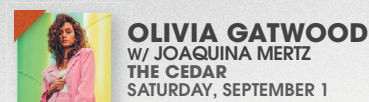
**DEAFHEAVEN**  
W/ DRAB MAJESTY, UNIFORM THE CEDAR  
WEDNESDAY, AUGUST 1



**JOE MANDE**  
THE CEDAR  
THURSDAY, AUGUST 23



**SLEIGH BELLS**  
W/ TORRES  
FINE LINE  
THURSDAY, AUGUST 16



**OLIVIA GATWOOD**  
W/ JOAQUINA MERTZ  
THE CEDAR  
SATURDAY, SEPTEMBER 1



**PEDRO THE LION**  
W/ H.C. MCENTIRE  
FINE LINE  
WEDNESDAY, AUGUST 22



**AMANDA SHIRES**  
W/ LEAH BLEVINS  
FINE LINE  
THURSDAY, SEPTEMBER 6

## JUST ANNOUNCED



**WED OCT 10**  
**RUPI KAUR**  
STATE THEATRE  
\$29.50 - \$49.50 / 6PM DOORS / ALL AGES



**SAT & SUN NOV 03 & 04**  
**AN EVENING WITH WEEN**  
PALACE THEATRE  
\$50+ / 6:30PM DOORS / 18+





# Free First Saturday

## WALKER

August 4, 10 am–3 pm      Free

Enjoy the warm sunshine and come jam in the garden with us! Groove to the Pop Ups, dance alongside Young Dance and BodyCartography, and make art.

Free for all!

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Carryon Homes  
hosts a day of  
art in downtown

COURTESY OF EVENT ORGANIZERS

## SATURDAY 8.4

### BARHOPPING

### LABORIAL DAY TAPROOM CRAWL

NORTHEAST MINNEAPOLIS

Laborial Day might not be a “real” holiday, but it sure feels like it when you’re several beers in. The celebration has its own traditions, including the pre-drinking search for the colorful Laborial Stone, which can be found using clues posted on Trivia Mafia’s Twitter account, @triviamafia. The person who finds the rock will be crowned royalty for the day, and will be bestowed with a pint at every stop on the crawl. Another way to score free drinks is through trivia, as there will be five questions at each bar stop. Should you win a round, your team gets a free drink at the next location. Laborial Day also has encouraged garb, as revelers wear a combo of black and white (it’s a “no white after Labor Day” thing). Foods consumed on this special day are also black and white, and include Oreos (aka Laboreos) and ice cream sandwiches. The bar crawl will begin at Sociable Cider Werks (1500 Fillmore St. NE, Minneapolis), where you can buy into the fun for a mere \$5. Able Seedhouse & Brewery, 612Brew, and Bauhaus Brewlabs are also on the schedule for the day. 21+. 2 to 6 p.m. \$5. —JESSICA ARMBRUSTER

### FESTIVAL

### POWDERHORN ART FAIR 2018

POWDERHORN PARK

This weekend, Powderhorn Park is hosting the other mega-huge art fair in town. While the sites in Uptown include storefronts, bars, and hot asphalt, the

Powderhorn setting is a little more idyllic, with grassy areas, lake views, and a walking path. Over 200 artists hailing from 26 states will be sharing their work, and there will be an area of the fest dedicated to local talent from the neighborhood. Food vendors will be serving up eats, and there will be plenty of things to explore, see, and do. Depending on your starting point, you may find it easy to bike to the event. If not, consider downloading a free bus pass at MetroTransit.org. Find more info at [www.ppna.org](http://www.ppna.org). 10 a.m. to 6 p.m. Saturday; 10 a.m. to 5 p.m. Sunday. Free. 3400 15th Ave. S., Minneapolis. **Through Sunday —JESSICA ARMBRUSTER**

### ART/COMMUNITY

### CARRYON HOMES

THE COMMONS

If you haven’t had a chance to check out the CarryOn Homes temporary art pavilion in downtown Minneapolis, this is the perfect opportunity. The structure was created by five different artists from five different countries, and imagines a world without boundaries. The project, which was the winner of the 2018 Creative City Challenge, debuted at the Northern Spark Festival. Now it’s at the Commons, offering a beautiful outdoor piece of art that visitors can enjoy. This Saturday, all kinds of things are planned, including a writing workshop with local artist Meena Mangalvedhekar, followed by performances by Southeast Asian storytelling collective the SEAD Project and New Delhi-born/Minneapolis-based composer and vocalist Rita Gunguly. The event wraps up with a free

CONTINUED ON PAGE 25 ►



# Big Head Todd & The Monsters




## with Los Lobos

### THURSDAY, AUGUST 9<sup>TH</sup>

### VETTER STONE AMPHITHEATER

ALL AGES WELCOME | DOORS 5:30 | SHOW 6:15

## ON SALE NOW






## The Korean Drama Addict's Guide to Losing Your Virginity

Written by May Lee-Yang  
Directed by Randy Reyes

Andy Boss Thrust Stage at  
Park Square Theatre in the  
Historic Hamm Building  
**July 27<sup>th</sup> - August 19<sup>th</sup>**

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STYLE.FOOD.DRINKS.LIVE MUSIC**

September 7th	September 8th	September 9th
4pm-8pm	10am-6pm	11am-5pm

2506 University Ave  
St. Paul, MN

DETAILS @ [WWW.LATITUDEMPLS.COM](http://WWW.LATITUDEMPLS.COM)



## A-LIST

CONTINUED FROM SATURDAY ►

community meal provided by the St. Paul restaurant Lao Thai, as well as free milk by TeaBar. Find more info on the project at carryonhomes.com. 4 to 7:30 p.m. Free. 425 Portland Ave. S., Minneapolis. —SHEILA REGAN

### ART/GALLERY

## THE SMALL PARTS / UNCERTAIN STRUCTURES

ROSALUX GALLERY

Betsy Alwin's immediately recognizable ceramic works merge the delicacy of filigree with the substantiveness of such architectural forms as bricks, blocks, and crown moldings. That she also juxtaposes her perforated objects with raw wood and rusted metal just increases the odd sense of materiality driving her pieces. Shana Kaplow works similarly, but with a lighter palette: ink paintings, photographs, and small objects help her create seemingly weightless works that float through the viewer's consciousness. Together, these artists' challenge one's sense of what goes where, how, and why. There will be a public reception on Saturday, August 4, from 7 to 10 p.m. 1400 Van Buren St. NE, Minneapolis. Through August 26 —CAMILLE LEFEVRE

## SUNDAY 8.5

### BARHOPPING

## BEERTAIL MANIA

PALMER'S BAR

Beertail Mania is a celebration of creative local bartenders who showcase the wonderful flavors found in beer and spirits... by mixing them together. Stay with us here: "Beertails" (aka beer cocktails) are the less bougie version of a champagne cocktail. This Sunday, you'll be able to try a few, as eight bartending teams will compete at Palmer's to make the ultimate beertail. Presented by Insight Brewing and Tattersall Distilling, the event will find the winning team bestowed with a trophy belt, while attendees get the pleasure of a day of debauchery on the West Bank, enjoying many drinks as the drama unfolds. 2 to 6 p.m. Free. 500 Cedar Ave. S., Minneapolis; 612-333-7625. —LOREN GREEN

### FESTIVAL

## RED STAG BLOCK PARTY

RED STAG SUPPERCLUB

This summer, 17 breweries and one distillery have collaborated to create nine one-of-a-kind beers for the

Red Stag Block Party. Attendees get to try these special brews and vote on a winner, who will award their prize to a charitable organization. Revelers get good beer. Charities get cash. Everybody wins. Participating breweries include Dangerous Man, Indeed, Fulton, Bauhaus, and Left Hand, plus Tattersall Distillery. There will also be live music from the Bad Man, Romantica, the Shackletons, and the Lonesome Losers: A Tribute to Yacht Rock. Lawn games will add to the friendly neighborhood vibe, and Open Streets Minneapolis will be hosting happenings nearby along Central Avenue Northeast, 22nd Avenue Northeast, Monroe Street Northeast, and East Hennepin Avenue. 2 to 8 p.m. Free. 509 First Ave. NE, Minneapolis; 612-767-7766. —LOREN GREEN



COURTESY OF EVENT ORGANIZERS

### DOGS

## PAWS ON GRAND

GRAND AVENUE

This Sunday, businesses, bar patios, and parking lots will be welcoming dogs for Paws on Grand. The annual festival invites pups and their humans to stroll along the St. Paul street where they'll discover freebies and fun things to try. Phresh Spa Salon will be painting doggy nails, adding bows to collars, and serving free "puppicles." Coldwell Banker and Wet Paint will host pet portrait artists working in photography and paint respectively. There will also be live music, free food samples for canines, and a doggy pool to cool off in. Donations collected will benefit local animal organizations. For more locations and details, visit grandave.com. Noon to 3 p.m. Free. Grand Avenue, from Snelling Avenue to Dale Street, St. Paul. —JESSICA ARMBRUSTER

# Cabooze

8/2

**Blues At The 'Booze:  
with Squishy Mud**

8/9

**Zane Williams**

8/10

**Perfect Liars & Filthy  
Famous w. Shadow  
Party & Toy Planes**

8/11

**Sunny Sweeney  
& Ward Davis**

8/30

**Mystic Bowie's  
Talking Dreads**

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# The Hook & Ladder

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**THURS 8/09**  
**Italian Blues Sensation  
DANY FRANCHI**

**FRI 8/10**

**FATHOM LANE  
INTERLAKE  
MAPLE & BEECH**

**SAT 8/11 - PRIVATE WEDDING - RENT THE HOOK!**

**WED 8/15**

Able Brewing Supports  
**THEE DUKE OF DARK  
HANNAH VON DER HOFF  
& LESLIE RICH**

**THUR 8/16**

**BIG WU FAMILY REUNION  
----- PREPAREDNESS PARTY -----  
BWFR Super Jam (Many Special Guests), El Dub  
Pat Ferguson, Space Junk, & Upeksha**

**SAT 8/18**

**THE BELFAST COWBOYS  
7:30PM Early Start with 2 Fat Sets**

**FRI 8/24**

Fulton Brewing Supports  
**AUSTIN LUCAS  
SLIM STONE  
DJ Truckstache**

**FRI 8/31**

**MUST BUILD JACUZZI  
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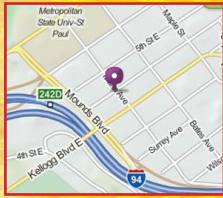
**SEPTEMBER 22 11AM-3PM**

TICKETS AVAILABLE SOON  
[HOUNDSANDHOPS.CITYPAGES.COM](http://HOUNDSANDHOPS.CITYPAGES.COM)



# Duke's Cars & Towing

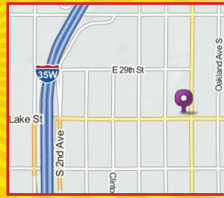
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Wednesday, August 1

First Avenue and 93X The Pit Present

### DEAFHEAVEN

with special guests **Drab Majesty and Uniform**

Doors 7pm • Show 8pm • All Ages • \$18 adv / \$20 dos

Thursday, August 2

The Cedar Presents

### THE SECOND CITY: THE BEST OF THE SECOND CITY

Doors 7pm • Show 7:30pm • All Ages • \$30 GA / \$38 Center Section

Saturday, August 4

The Cedar Presents

### SAWYER FREDERICKS

with **Good Morning Bedlam**

Doors 7pm • Show 8pm • All Ages • \$22 adv / \$25 dos

Wednesday, August 8

The Cedar and KFAI Present

### HAMILTON DE HOLANDA

with **Roberta Sá**

Doors 7pm • Show 7:30pm • All Ages • \$30 adv / \$35 dos

Tuesday, August 14

The Cedar and KFAI Present

### TINARIWEN with Astralblak

Doors 7pm • Show 7:30pm • All Ages • \$35 adv / \$40 dos

Thursday, August 16

First Avenue Presents

### THE DOLLOP

**SOLD OUT**

with **Dave Anthony and Gareth Reynolds**

Doors 6pm • Show 7pm

Saturday, August 18

The Cedar and KFAI Present

### An Evening with **SHELBY LYNNE**

Doors 7pm • Show 8pm • \$35 GA / \$45 Center Section

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# curl camp

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**SESSIONS at 9AM AND 1 PM**

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# SORRY NOT SORRY

Boots Riley's debut is bombastic and brilliant



Tessa Thompson  
and Lakeith Stanfield

ANNAPURNA PICTURES

BY BRYAN MILLER

**B**oots Riley's *Sorry to Bother You* is brilliant, bizarre, overstuffed, wonderfully chaotic, exhausting, hilarious, upsetting, and insightful. It openly fronts an eclectic blend of influences—from the race-inflected commercial satire of *Putney Swope* to the disparate DIY aesthetics of Michel Gondry and hip-hop godfather Rudy Ray Moore—yet it remains totally singular. It's the only comedy bonkers enough for 2018.

Riley sets his story in a warped funhouse-mirror version of economically struggling modern-day Oakland that's not nearly as far removed from reality as you might like to think. Cassius Green (Lakeith Stanfield of *Atlanta* and *Get Out*) lives in a makeshift garage bedroom in his uncle's house, and he's in desperate need of work. His uncle (Terry Crews) is facing foreclosure and considering joining WorryFree, an organization that offers you dorm-style living and prison-style food if you volunteer for their near endless workdays—oh, and you have to sign a lifetime contract.

Cash gets a gig at a soul-crushing telemarketing agency where a veteran employee

(Danny Glover) clues him in on how to use his “white voice” to make more sales. When Cash masters a kind of next-level codeswitching, Stanfield's voice is overdubbed by David Cross, and the white voice puts Cash on the trajectory for his big payday.

That's one brazen, hilarious concept in a movie chock full of them. *Sorry to Bother You*'s greatest flaw might be that it has too much to say, and too many inventive ways to say it. What begins as a fairly straightforward, hyper-stylized satire veers into outright surrealism as Cash climbs the corporate ladder into a world he can barely recognize or comprehend, where WorryFree's CEO (Armie Hammer) propagates an outlandish conspiracy. If only more movies were overburdened with terrific ideas and could so capriciously throw away gimmicks that would be the centerpiece of less inventive films.

*Sorry to Bother You* is the feature film debut of the decade, but Riley's bombastic wit is not unprecedented. His facility for language and narrative are all there in the work of his hip-hop outfit the Coup. (Seriously, as soon as you're done reading this, listen to the Coup's “Me and Jesus the Pimp in a '79 Granada Last Night.”)

## SORRY TO BOTHER YOU

directed by Boots Riley  
now showing, area theaters

Riley has much to say about gruesome acts of capitalism, wage slavery, and slavery—slavery, about complicity and culpability and art in the era of hyper-commodification. His most direct avatar is Cash's girlfriend Detroit (the fantastic Tessa Thompson), a defiantly optimistic resistance fighter who brings her artistry to every element of her life, from her brash fashion to her minimum-wage gig spinning signs on a street corner. (Riley has a sense of humor about himself, too; Detroit's sign spinning is hilariously awkward.)

*Sorry to Bother You* is so unabashedly a message movie that Thompson wears actual messages on her shirts and massive earrings (woke PSAs like “The Future Is Female Ejaculation”). It's buoyed by a lively, wry sense of humor and lovingly detailed art design, but Riley is goddamn serious, both in his firebrand capitalist critique and his more ambiguous explorations into the essence of blackness. The one thing he is not is sorry. **B+**

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# STREET *Style*

**STILL KICKIN** The nonprofit celebrated 3 years on July 23 at Bauhaus Brew Labs. **BY AMY GEE**



## ASHLEY MARY

33, ARTIST

### What are you wearing?

Tandem Vintage dress, shoes from Target.

### Describe your style:

Fusion of vintage and modern. I gravitate toward strong color stories and bold patterns.

### Favorite summer style piece:

Right now I've been wearing a lot of vertical-stripe wide-leg pants and leotards.

### Current style crush:

Jessica Walsh.



## GABI MUINOS

3 1/2

### What are you wearing?

Zara dress, shoes from Walmart, necklace and bracelet are presents from Nana.

### Describe your style:

All things bright colors.

### Favorite color:

Pink.

### Favorite summer style piece:

Dresses.



## CHELSEA BRINK

32, FREELANCE DESIGNER,  
CREATIVE DIRECTOR

### What are you wearing?

Still Kickin tank top, Ashley Mary pom earrings, vintage skirt from Arc's Value Village, Tandem Vintage belt, flea market bangles, Madewell sandals.

### Describe your style:

I'm known for color. Usually vintage. I rarely buy anything full price.

### Favorite summer style piece:

Sunglasses.

### Current style crush:

Jen Gotch.



## NORA MCINERNY

35, WRITER, FOUNDER OF STILL KICKIN

### What are you wearing?

Still Kickin muscle tank, ModCloth skirt, Sven clogs.

### Describe your style:

I wear what I like and I don't think about it too much.

### Favorite summer style piece:

SPF 50+.

### What's a trend that should end in 2018?

The trend where everyone is wearing the exact same thing everywhere you go. There's a lack of color and imagination, and I think you should wear things that you really like.





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ZOE PRINDS-FLASH

# STRIKING TWICE

Bad Bad Hats pass the test with their second album, *Lightning Round*

BY ERICA RIVERA

Even before Bad Bad Hats had released their first album, Kerry Alexander already feared the sophomore slump.

But the indie-pop band's frontwoman—along with husband and multi-instrumentalist Chris Hoge, bassist Noah Boswell, and drummer Connor Davison—has confronted that fear head-on with *Lightning Round*, an instrumentally lush and lyrically tender collection of 10 love-themed tunes, released this week.

For Alexander, a game show fan and trivia buff, the title has multiple layers of meaning. “The lightning round is the round where you really need to prove yourself. It’s fast-paced. You’ve got to know your stuff,” the wavy-haired singer says over tea in south Minneapolis, with a hint of a southern accent. (Though born in Minnesota, she moved to Alabama at age five.) “So for the second album, it’s like, you’ve heard us before. Now this is our chance to show that we mean business, that we’re not just a one-trick pony.”

Alexander returned to familiar lyrical turf—relationships—on *Lightning Round*, but she came at them in a different way this

time. “I like writing songs about breakups,” she says. “That has been fruitful territory for me for many years, but I have been in a relationship for a long time. I haven’t had a breakup in like a decade. I wanted to challenge myself to write more songs about being in a long-term relationship.”

“Absolute Worst” revolves around those little tiffs that make you so mad you want to sleep on the couch, “Automatic” is a testament to unconditional love, and “Makes Me Nervous” was a rare songwriting collaboration between Alexander and Hoge. Initially, she had an anxiety-producing crush in mind, but he nudged her toward writing about the protectiveness couples feel about one another.

Alexander doesn’t always write from her own life or emotions, however. She often culls from friends’ relationship stories—and from pop culture. A lover of pop music tropes, she wanted to use the love-as-drugs metaphor after hearing Tove Lo’s “Habits.” The result was the downright addictive “Nothing Gets Me High,” about how love feels less exciting as one ages. It’s an ironic title. “I have never been high before,” she admits.

While Alexander used to write lyrics first and pair them with music later, recently she’s focused on vocal melodies, and fits the words to the rhythm. Constant touring has also shown her what audiences want: upbeat, rockin’ songs. Sometimes, there’s an internal tug-of-war as she tries to please her inner creative and the band’s fans, but ultimately, she says, “they’ll enjoy the song if it’s a good song, so just do what you feel.” The songs that resonate most with listeners tend to be the ones that “are more true for me,” according to Alexander. “That’s been really interesting [to see]. It’s like people know.”

Though Alexander has been writing songs since age 9 and playing guitar since age 13, Bad Bad Hats is her first band, formed in 2012. They signed that year to Minneapolis label Afternoon Records and released their debut album, *Psychic Reader*, in 2015 to critical acclaim, winning City Pages’ annual Picked to Click poll that year.

For *Lightning Round*, the trio reunited with that album’s producer, Brett Bullion. In early 2017, they spent five weeks recording in Bullion’s northeast Minneapolis studio, “which was intense,” Alexander says. “It was like a roller coaster of emotion for me.” Alexander prefers an organized and task-oriented approach to recording, but Bullion wanted the band to “just go in there and see what happens,” Alexander recalls. That was tough for the sensitive singer-songwriter. “The songs are so important to me; if I feel like they’re getting out of where I think they should

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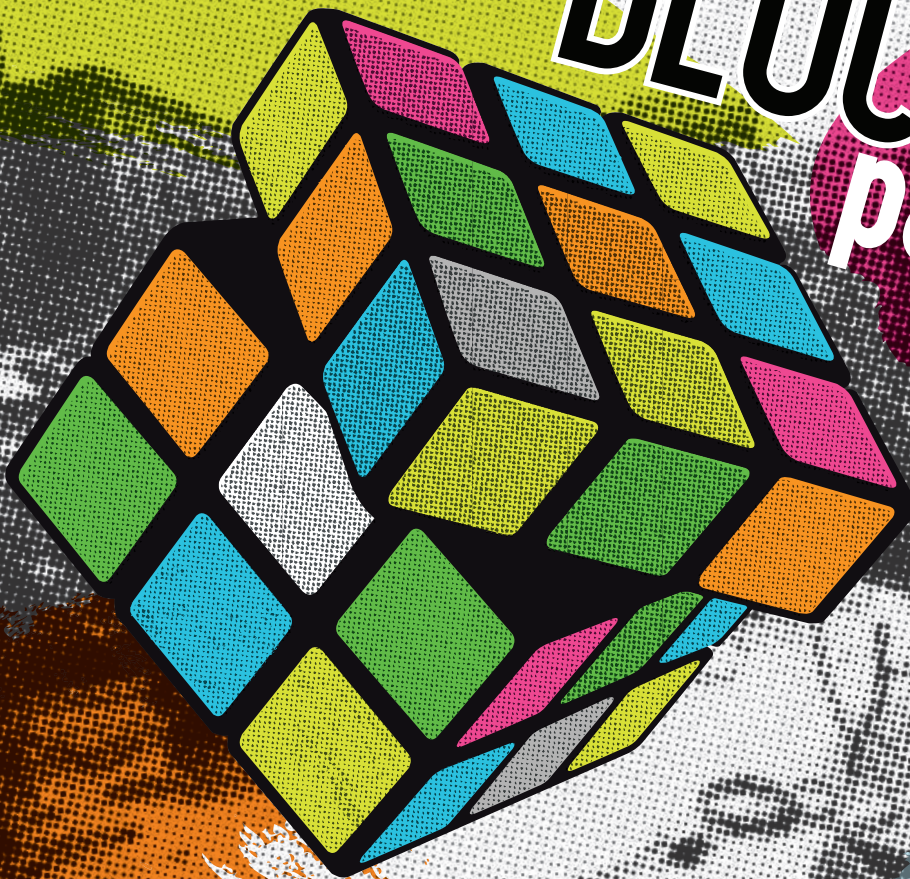
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## MUSIC

be, I get very defensive.”


The band employed a slew of instruments on this album, from multiple synths to a Rhodes piano to a 12-string guitar. “We really try not to limit ourselves in the studio, which I think makes for a more interesting, lush product,” Alexander says. Bullion also wanted to bring in a dedicated drummer so they could record the album live. Davison filled that role and was later welcomed in as an official Bad Bad Hats member.

Alexander and Hoge, who met and began dating while students at Macalester College, married last fall. Two weeks before their wedding, after the album had been mixed and mastered, Bullion called them up and encouraged them to ditch two songs on the album and record new ones. Overwhelmed with their nuptials, they initially objected; after their honeymoon, however, they rallied the band and recorded three new tracks; two made it onto the album and one remains a “secret” to be released later.

Alexander believes the album is more cohesive as a result of the re-do. “When it all came together, it was so much more satisfying. It felt like things happened naturally. It was much more inspired that way,” she says. “Sonically, this new album feels a little bit moodier, perhaps, a little bit more nuanced.”

Sadly, this is the band’s last album with Boswell, who is leaving to pursue a Master’s degree in social work. “It’s a little scary with Noah leaving ‘cause he and Chris have been like my anchors,” Alexander says. At the end of “365,” the last song on the new album, Boswell plays a somber, extended bass line. “I can’t think of a better way for the album to end than Noah taking us out on his final contribution on a recording. It’s so perfect. That’s one of my favorite moments on the whole album. It really does feel like a beautiful finale,” she says.

The band has had quite the ride; in addition to playing all over the country, they were featured in the New Yorker and recently opened for Trampled by Turtles at Bayfront Park for an audience of 10,000 (the largest sold-out show in Bayfront’s history).

Fitting, then, that the new album cover art features a quintet of trophies, visual recognition of how far Bad Bad Hats have come and to Alexander’s goody two-shoes, overachieving personality. “When I graduated school, I really struggled to find some other measure of success without those kinds of boundaries,” she says. “Success doesn’t have to be the trophy on the shelf, it doesn’t have to be the A, it’s doing something fulfilling and being a good person. The trophies are like a message to myself, like, ‘You’re doing it. You’re on the path.’” 

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### DEAFHEAVEN

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Deafheaven are genre gymnasts, mixing black metal, shoegaze, and post-rock. They became critical sensations with their 2013 sophomore effort, *Sunbather*, a favorite metal album for people who don't ordinarily listen to metal. While their new album, *Ordinary Corrupt Human Love*, has moments of blackened ferocity, they also double down on their lighter tendencies, capturing sheer beauty thanks, in part, to the use of grand piano. With Drab Majesty and Uniform. 7:30 p.m. \$18/\$20. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —MICHAEL MADDEN

### PLAYBOI CARTI

FIRST AVENUE, THURSDAY 8.2

Atlanta rapper Playboi Carti's sound is about as now as it gets. Over the surreal trap beats of go-to producer Pi'erre Bourne, he's hyper-repetitive and almost anti-lyrical, using giddy ad-libbing as an integral aspect of his songcraft. On his debut album, May's *Die Lit*, the ASAP Mob-affiliated 21-year-old smirkingly embraces the term "mumble rap," delivering a defining work of the hugely popular (though divisive) subgenre. With Sheck Wes and Duwap Kaine. 18+. 8 p.m. \$35. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

### MOURN

7TH ST. ENTRY, MONDAY 8.6

Catalonian indie rockers Mourn were teenage phenoms when they emerged with their raucous, angular self-titled debut in 2014. Unfortunately, the much-hyped band would later be thwarted by troubles with their label, but with their newest and best album, June's *Sorpresa Familia*, they've finally overcome. Led by the howls of Jazz Rodríguez Bueno and Carla Pérez Vas, it's a confident yet intense punk record that's put an exciting young band back on track. With Chastity and Harper's Jar. 18+. 7:30 p.m. \$12/\$14. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

### JACK WHITE

ARMORY, MONDAY 8.6

Jack White, perhaps the most significant rocker of the past two decades, went more eccentric than ever on his third solo album, March's *Boarding House Reach*. While fans might want more conventionally explosive fare from the guy who wrote the riff of the century ("Seven Nation Army"), the album's disorienting experimentalism truly rewards repeat listens. And there's also one satisfyingly vintage White banger, "Over and Over and Over." With Tyler Childers. 8 p.m. \$67. 500 S. Sixth St., Minneapolis; 612-315-3965. —MICHAEL MADDEN



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Destroy Everything, & Busey  
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Elle PF, YYY,  
Ingeborg von Agassiz  
SAT AUG 11  
Savage Moods  
with Dentist (NJ),  
Warren Thomas Fenzi,  
The Smokes  
THURS AUG 16 • \$5  
**David's Birthday Show**  
UPCOMING  
8/17 . . . . . France Camp, Lovely Dark,  
Dream Version (CHI), Cryptic Fit  
8/23 . . . . . Mutt's, The Symptones,  
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FREE WILL ASTROLOGY

>> By Rob Brezsny

**♈ ARIES** (March 21-April 19): I predict that August will be a Golden Age for you. That's mostly very good. Golden opportunities will arise, and you'll come into possession of lead that can be transmuted into gold. But it's also important to be prudent about your dealings with gold. Consider the fable of the golden goose. The bird's owner grew impatient because it laid only one gold egg per day; he foolishly slaughtered his prize animal to get all the gold immediately. That didn't work out well. Or consider the fact that to the ancient Aztecs, the word *teocuitlatl* referred to gold, even though its literal translation was "excrement of the gods." Moral of the story: If handled with care and integrity, gold can be a blessing.

**♉ TAURUS** (April 20-May 20): Taurus socialite Stephen Tennant (1906-1987) was such an interesting luminary that three major novelists created fictional characters modeled after him. As a boy, when he was asked what he'd like to be when he grew up, he replied, "I want to be a great beauty." I'd love to hear those words spill out of your mouth, Taurus. What? You say you're already all grown up? I doubt it. In my opinion, you've still got a lot of stretching and expansion and transformation to accomplish during the coming decades. So yes: I hope you can find it in your wild heart to proclaim, "When I grow up, I want to be a great beauty." (P.S. Your ability to become increasingly beautiful will be at a peak during the next fourteen months.)

**♊ GEMINI** (May 21-June 20): "Manage with bread and butter until God sends the honey," advises a Moroccan proverb. Let's analyze how this advice might apply to you. First thing I want to know is, have you been managing well with bread and butter? Have you refrained from whining about your simple provisions, resting content and grateful? If you haven't, I doubt that any honey will arrive, either from God or any other source. But if you have been celebrating your modest gifts, feeling free of greed and displeasure, then I expect at least some honey will show up soon.

**♋ CANCER** (June 21-July 22): Don't worry your beautiful head about praying to the gods of luck and fate. I'll take care of that for you. Your job is to propitiate the gods of fluid discipline and hard but smart work. To win the favor of these divine helpers, act on the assumption that you now have the power and the right to ask for more of their assistance than you have before. Proceed with the understanding that they are willing to provide you with the stamina, persistence, and attention to detail you will need to accomplish your next breakthrough.

**♌ LEO** (July 23-Aug. 22): "Sometimes, I feel the past and the future pressing so hard on either side that there's no room for the present at all." A character named Julia says that in Evelyn Waugh's novel *Brideshead Revisited*. I bring it to your attention as an inspiring irritant, as a prod to get you motivated. I hope it will mobilize you to rise up and refuse to allow your past and your future to press so hard on either side that there's no room for the present. It's a favorable time for you to fully claim the glory of being right here, right now.

**♍ VIRGO** (Aug. 23-Sept. 22): I'm not an ascetic who believes all our valuable lessons emerge from suffering. Nor am I a pop-nihilist who sneers at pretty flowers, smiling children, and sunny days. On the contrary: I'm devoted to the hypothesis that life is usually at least 51 percent wonderful. But I dance the rain dance when there's an emotional drought in my personal life, and I dance the pain dance when it's time to deal with difficulties I've ignored. How about you, Virgo? I suspect that now is one of those times when you need to have compassionate heart-to-heart conversations with your fears, struggles, and aches.

**♎ LIBRA** (Sept. 23-Oct. 22): Do you absolutely need orchids, sweet elixirs, dark chocolate, alluring new music, dances on spig grass, sensual massages, nine hours of sleep per night, and a steady stream of soulful conversations? No. Not really. In the coming days, life will be a good ride for you even if you fail to procure those indulgences. But here are further questions and answers: Do you deserve the orchids, elixirs, and the rest? My answer is yes, definitely. And would the arrival of these delights spur you to come up with imaginative solutions to your top two riddles? I'm pretty sure it would. So I conclude this horoscope by recommending that you do indeed arrange to revel in your equivalent of the delights I named.

**♏ SCORPIO** (Oct. 23-Nov. 21): "Don't try to steer the river," writes Deepak Chopra. Most of the time, I agree with that idea. It's arrogant to think that we have the power to control the forces of nature or the flow of destiny or the song of creation. Our goal should be to get an intuitive read on the crazy-making miracle of life, and adapt ourselves ingeniously to its ever-shifting patterns and rhythms. But wait! Set aside everything I just said. An exception to the usual rule has arrived. Sometimes, when your personal power is extra flexible and robust—like now, for you—you may indeed be able to steer the river a bit.

**♐ SAGITTARIUS** (Nov. 22-Dec. 21): "Dear Astrologer: Recently I've been weirdly obsessed with wondering how to increase my levels of generosity and compassion. Not just because I know it's the right thing to do, but also because I know it will make me healthy and honest and unflappable. Do you have any sage advice? ~Ambitious Sagittarius." Dear Ambitious: I've noticed that many Sagittarians are feeling an unprecedented curiosity about how to enhance their lives by boosting the benevolence they express. Here's a tip from astrologer Chani Nicholas: "Source your sense of self from your integrity in every interaction." Here's another tip from Anaïs Nin: "The worse the state of the world grows, the more intensely I try for inner perfection and power. I fight for a small world of humanity and tenderness."

**♑ CAPRICORN** (Dec. 22-Jan. 19): Time does not necessarily heal all wounds. If you wait around passively, hoping that the mere passage of months will magically fix your twists and smooth out your tweaks, you're shirking your responsibility. The truth is, you need to be fully engaged in the process. You've got to feel deeply and think hard about how to diminish your pain, and then take practical action when your wisdom shows you what will actually work. Now is an excellent time to upgrade your commitment to this sacred quest.

**♒ AQUARIUS** (Jan. 20-Feb. 18): The questions you've been asking aren't bad or wrong. But they're not exactly relevant or helpful, either. That's why the answers you've been receiving aren't of maximum use. Try these questions instead. 1. What experience or information would you need to heal your divided sense of loyalty? 2. How can you attract an influence that would motivate you to make changes you can't quite accomplish under your own power? 3. Can you ignore or even dismiss the 95 percent of your fear that's imaginary so you'll be able to focus on the 5 percent that's truly worth meditating on? 4. If I assured you that you have the intelligence to beautify an ugly part of your world, how would you begin?

**♓ PISCES** (Feb. 19-March 20): A scuffle you've been waging turns out to be the wrong scuffle. It has distracted you from giving your full attention to a more winnable and worthwhile tussle. My advice? Don't waste energy feeling remorse about the energy you've wasted. In fact, be grateful for the training you've received. The skills you've been honing while wrestling with the misleading complication will serve you well when you switch your focus to the more important issue. So are you ready to shift gears? Start mobilizing your crusade to engage with the more winnable and worthwhile tussle.

freewillastrology@freewillastrology.com

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# 331club

wed : august 1

7pm : kfai house party presents  
lonesome dan kase

9:30pm : said kelley,  
benjamin metzger, rachel kurtz

thu : august 2

6pm : drinking liberally minneapolis presents:  
j patrick coolican

9:30pm : thursdays in august with:  
gabe barnett & them rounders  
w/ seaberg

fri : august 3

7pm : laura and sean's  
movie and music trivia

10pm : wild age (single release),  
panther ray, smellkin ernesto

sat : august 4

7pm : trivia mafia presents  
331 drinkin' spelling bee

10pm : dj toda, dj rowsheen,  
scoundrel spence, the lioness,  
g.p. jacob

sun : august 5

3-5pm : rezo city: resonator guitar player series  
featuring: chris holm

8pm : trivia mafia

mon : august 6

8pm : the roe family singers

10pm : doug otto and friends

tue : august 7

7-9pm : t.e.e. tuesday early evening  
brent penny

9:30pm : 331 club and fair state brewing  
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MONDAY AUGUST 6

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CROSSWORD

1	2	3	4		5	6	7	8	9		10	11	12
13				14		15					16		
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48	49	50						51					
52							53						
54					55	56				57		58	59
61					62					63			
64					65						66		

TIPPING ONE'S HAND

BY BRENDAN EMMETT QUIGLEY

Across

- 1 “Roses are Red”  
rhyme scheme
- 5 Diva Jackson
- 10 Sawbones
- 13 Dietary restriction
- 15 Drummer Gene
- 16 Miner issue
- 17 See 28-Across
- 18 Tipping one's hand
- 20 Veins of 16-Across
- 22 Put a new coat on?
- 23 NASCAR's Denny
- 25 Slums
- 27 Fish with  
a vowel-heavy name
- 28 With 17-Across, Fiercely
- 29 William : Nick ::  
\_\_\_\_ : Nora

- Massachusetts town  
where Anne Bradstreet  
died
- 61 “\_\_\_\_ femme coquette”  
(1955 Godard short film)
- 62 “Obviously!”
- 63 Fish taco topping
- 64 E.R. V.I.P.s
- 65 Like celebrities on  
the red carpet
- 66 Still wet

Down

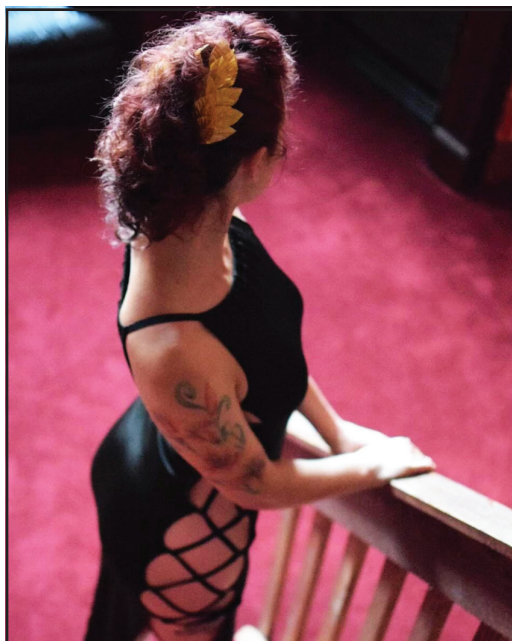
- 1 Insect with a thin waist
- 2 Scaring word
- 3 Record keeping dir.
- 4 Some cricket players
- 5 I/O connection?
- 6 God on the losing end  
of the Trojan War
- 7 Superfan
- 8 First Response rival
- 9 Taiwan's capital
- 10 Underperform
- 11 University  
of Maine home
- 12 Very little change
- 14 Bad thing for  
a reporter to bury
- 19 Wash. baseballers
- 21 Suffer with
- 23 2017 Pitbull single
- 24 QB Rodgers
- 25 Rub one's canines
- 26 Adult red deer
- 27 Bird with  
white plumage
- 28 Last day?
- 30 Biting insects

- 32 Director Lars von \_\_\_\_
- 33 Bright blue
- 34 Thanksgiving dishes
- 37 Story time?
- 38 Postwar Japanese  
premier Shigeru
- 41 Elf with a pointy red hat
- 44 Face card?
- 46 Olympic skater Baiul
- 47 Its emblem has  
an eagle perched on  
an anchor: Abbr.
- 48 Rugby huddle
- 49 Flavor of the month
- 50 Positive reviews
- 51 Anything whatever
- 53 Prey of  
the spotted hyenas
- 55 “Ha ... STAHP!”
- 56 First name in despotism
- 58 US radio service
- 59 Shade thrower?
- 60 Pull apart

Last Week's Answer

MIR	S	M	A	Z	E		S	P	A	R
I	R	E	T	A	P	I	N	S	T	O
N	A	T	A	R	E	N	O	T	U	S
S	Q	U	X	X	X	C	C	O	U	N
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	S	N	E	A	K	I	N	T	H	R
				M	A	N	I	A		O
	J	E	K	Y	L	X	X	X	H	Y
M	A	Y	I		S	O	L	T	I	
S	M	E	L	T	S		N	E	C	T
M	B	E	I	I	I				P	A
	O	X	X	X	X	D	E	P	L	E
B	R	A	M		P	E	N	T	A	X
F	E	M	A		M	A	D	A	M	E
F	E	S	S		S	O	S	A	D	D





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BDSM SCENES  
GO-GO DANCERS  
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## SAVAGE LOVE

# Differences

Why does my gay boyfriend have all these straight friends?



**Dan Savage**

*I'm gay and have been dating a guy for 10 months. He's great overall, and I would say for the most part we both want it to work out. But I am having a problem with his friends and other lifestyle choices. All his friends are straight, and almost all are women. All my friends have always been gay men, like me, so I find this strange. I don't have any problem with women, but I don't hang out with any women, and neither do most of my friends. He makes dinner plans for us with his straight friends almost every week, and I grin and bear it. The whole conversation is them talking about old times or straighty talk about their children. It's incredibly boring. He's met my friends, and he likes some of them but dislikes others. It's obvious that he is not comfortable relating to gay men, generally speaking. He does not seem knowledgeable about gay history or culture. For example, he strongly dislikes drag queens and never goes to gay bars. There is one woman in particular he makes dinner for every Friday night. It's a standing date that he's only occasionally been flexible about changing to accommodate plans for us. Now he's planning a weeklong camping vacation with her. I think it's WEIRD to want to go camping for an entire week with some old lady. He does other weird things, too, like belonging to a strange new-age church. He has asked me to attend; I went once, and it made me EXTREMELY uncomfortable. I need some advice on how to get past my intense feelings of aversion to the weirdness. How can I not let our differences completely destroy the relationship?*

HOPELESSLY ODD MAN OUT

**Differences don't** have to destroy a relationship. Differences can actually enhance and help sustain a relationship. But for differences to have that effect, both partners have to appreciate each other for their differences. You don't sound appreciative—you sound contemptuous. And that's a problem.

According to Dr. John Gottman of the Gottman Institute (a research institution dedicated to studying and strengthening marriages and other interpersonal relationships)—who says he can accurately predict divorce in 90 percent of cases—contempt is the leading predictor of divorce. “When contempt begins to overwhelm your relationship, you tend to forget entirely your partner's positive qualities,” he writes in *Why Marriages Succeed or Fail*. Contempt,

Gottman argues, destroys whatever bonds hold a couple together.

You've been together only 10 months, but it sounds like contempt has already overwhelmed your relationship. It's not just that you dislike his friends, you're contemptuous of them; it's not just that you don't share his spiritual beliefs, you're contemptuous of them. You're contemptuous of him as a gay man because he doesn't watch *Drag Race*. Because he's got female friends. Because he's happy to talk with friends about their kids.

This relationship might work if you were capable of appreciating shared interests—and content to let him enjoy his friends, his new-age church, and his standing Friday-night dinner date. A growing body of research shows that divergent interests + some time away from each other + mutual respect = long-term relationship success. You're missing the “mutual respect” part—and two out of three ain't enough.

Here's how it might look if you could appreciate your differences: You'd do the things you enjoy doing together—but on Friday nights, he makes dinner for his bestie and you hit the gay bars with your gay friends and catch a drag show. You go on vacations together, but once in a while he'd go on vacation with one of his “straighty” friends, and once in a while you'd go on vacation with your gay friends. On Sundays, he'd go to woo-woo church and you'd sleep in or watch *Pose*. You'd be happy to let him be him, and he'd be happy to let you be you—and together you'd add up to an interesting, harmonious, compelling “we.”

But I honestly don't think you have it in you.

[mail@savagelove.net](mailto:mail@savagelove.net)

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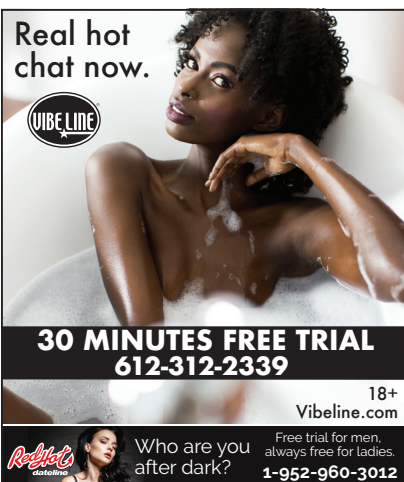


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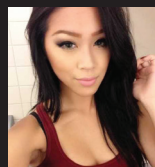
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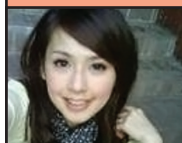
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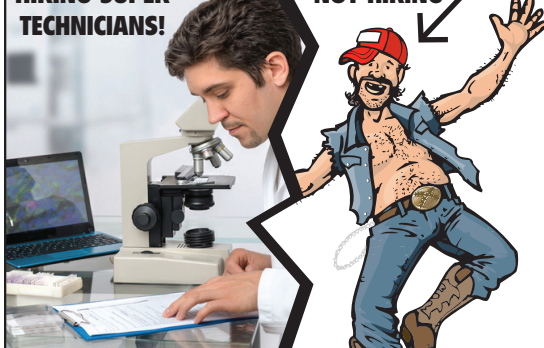
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